

Guitarist

SEPT.-OCT. 1986

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P.O. Box 16222 St.Louis Park,MN 55416

CLASSICAL GUITARATHON

On Saturday, October 25th, the Minnesota Guitar Society will present what promises to be the classical guitar event of the season. Ten of the area's finest classical guitarists will be performing at 8:00 p.m. in the Art Room at the Hennepin Avenue United Methodist at 525 Groveland Ave. in Minneapolis. The performers are (pictured in clock-wise order starting at the top right) Anthony Titus, Anthony Hauser, Chris Kachian, Cliff Suchy, Jeffrey Van, and Alan Johnston. Also performing, but not pictured, are O. Nicholas Rath, Joe Hagedorn, Kim Bloom, and Michael Ziegahn. Featured will be solo performances by many of these guitarists, as well as a quartet, various duos and voice with guitar accompaniment.

Admission for members of the M.G.S. is five dollars and seven dollars for non-members. If you are not a member of the M.G.S. and join the evening of the concert, admission is only three dollars (society membership for non-professionals is twelve dollars per year).

Refreshments will be served at intermissions, giving you a chance to shoot the breeze with fellow guitarists. For further information, call Steve Haskin at 333-0169.



GUITAR NEWS

Society News

The Minnesota Guitar Society is now a non-profit, tax-exempt corporation. From now on your membership fee and other contributions to the society are tax deductible and we are now eligible for grants and other forms of corporate and foundations giving. Non-profit status is an important development in the continuing growth of the MGS. Remember, society business is governed by a board of directors. So far, the work involved in forming the society has been performed by a few dedicated guitarists but we need the help and expertise of other guitar lovers to continue our valuable contribution to the Twin Cities guitar community. If you have knowledge of finance, publishing, publicity or other facets of non-profit management and you would like to be a member of our board call Tony, 331-7788 or Steve 333-0169.

The Meetings

The Guitar Society sponsors a monthly forum which is open to the public. The forums center around performances by local guitarists and players of related instruments. The forum performances have ranged from the cousins of the guitar, the oud and the lute, to vibraphonist Steve Kimmel. Each forum is a unique opportunity to hear guitar music and to meet other guitarists. The July meeting featured Gene Swanson who performed, in troubadour style, songs from the Renaissance to Michael Johnson. Also heard were Dean Magraw, Dean Granrose and Wally Walstad playing tunes by Ornette Coleman. The August meeting, held at Hidden Falls park, drew 50 guitarists despite the rainy weather. The meeting on Sunday, September 28 will showcase performances by classical guitarist, Anthony Titus and singer/guitarist Augie Garcia. Everyone is invited, so bring a friend.

Remo Palmier

Legendary guitarist Remo Palmier joined veteran saxophonist Benny Carter in the second concert in the Twin Cities Jazz Festival. Palmier's role as professional guitarist began at seventeen with Nate Jaffe's trio at Kelly's Stable on 52nd street in New York. His career has included work with Coleman Hawkins, who he sights as a major influence, and with Charlie Parker and Dizzy Gillespie. He also spent 27 years as a studio guitarist for CBS. Remo is known for his horn-like delivery in the tradition of Charlie Christian. The Twin Cities Jazz festival is sponsored by First Banks.

Concerto Premiere

Classical guitarist Alan Johnston will premiere English composer William Bardwell's guitar concerto next summer. Alan will appear with the Twin Cities Chamber Symphony. The seventy year old Bardwell is a former student of Nadia Boulanger. Alan collaborated on the concerto with Bardwell while studying in Alicante, Spain in 1981.

Nocturn

Local classical guitarist Kim Bloom has released an album entitled Nocturne. The album was featured on KSJN's New Releases program on Thursday, August 14. Nocturne includes *Capricho Arabe* and *Recuerdo de La Alambra*, three Villa-Lobos etudes, *La Catedral*, and an original piece entitled *Nocturne* and others. You'll find it at all Great American/Wax Museums, Grand Music, Homestead Pickin' Parlour and The Music room.

Sight Reading

"Guitarists are bad sight readers and I'm trying to do my part to make us all better", so says Chris Kachian, one of the Twin Cities leading young classical guitarists. To help us all become better sight readers, Chris makes this amazing offer: "I will sight read with anyone". He has been getting together once a week or so with a variety of players and it is generally agreed that these weekly sessions improve reading skills. The get-togethers take place in the music building of the College of St. Thomas at the corner of Cleveland and Summit in St. Paul. Call Chris at 644-2523 for more information.

The Hausers

Mike and Tony Hauser announced that they have signed with national booking agent Edmond Karlsrud. Karlsrud works with Columbia Booking Agency, one of the nations most prestigious and successful agencies. Tony and Mike will resume touring in 1988.

Competition

The twelfth annual "Andres Segovia" International Guitar Competition will take place in Palma de Mallorca, Spain from November 24th through November 28th, 1986. This competition is open to guitarists of all ages. This year's required works are *Guitarreo* by Carlos Pedrell and the *Fantasia* by Roberto Gerhard. For more information write: Concurso Internacional de Guitarra Andres Segovia /Caja de Baleares Sa Nostra /Ramon Llull, 2/Palma de Mallorca, Spain. You may also phone (971)727647.

JAZZ GUITARIST DEAN MAGRAW

by Steve Haskin

It's Monday night at the Triangle Bar and the room is quiet while the Bopers break. Quiet except for Dean Magraw who is a flurry of activity as he operates Hang On, a video game. As Dean pilots a televised motorcycle over the video landscape, he twists and turns as if trying to control his vehicle with the body language of a whirling dervish. Screams, yelps, curses and guffaws punctuates his manic glee. Suddenly his craft plunges into a cactus and explodes; Dean hits the floor in agony but is up and back at the controls in no time. One notices that he has not inserted a quarter and has no control over his flight, but this does not deter his glee. We therefore wonder whether his enthusiasm will carry over into his playing. Will he play with the abandon of the wild man at the Hang-On machine? The band swings into their first tune, and we wait for something bizarre to happen, but now is not the time. Dean's comping is sparse and almost gentle. He chooses his voicings from the first four strings and enters unexpectedly and always in a syncopated style. His playing seems the perfect complement for the smoothness of bassist Tom Lewis and the hard drive of Kenny Horst on drums. Dean's solo begins with the same "less is more" philosophy and builds to lighting fast but highly controlled melodic designs. Dean Magraw knows when to be serious.

Dean Magraw is one of the Twin Cities hardest working jazz guitarists. Dean is currently playing with five jazz groups: Tribute to Mingus, the Latin Jazz Combo, Rupert's Big Band, Organ Grinder Review and the Tom Lewis Quartet. This list includes some of the top Jazz musicians in the Twin Cities. It also shows the broad scope of Dean's playing. From big band to Bebop to Latin, Dean Magraw is blowing jazz.

Dean's metamorphosis to jazz musician began strangely enough with the Rolling Stones. It was *19th Nervous Breakdown* by the Stones that led him



to the blues and a fascination with Robert Johnson, which just as quickly led him to Charlie Christian, who is thought by many to be the first electric guitarist. During this period, his listening also included John Coltrane. He has 60 Coltrane disks in his collection. All of this before graduation from high school.

Dean's obsession with jazz guitar led to Boston and the Berklee School of Music. Berklee is the Mecca for students of jazz guitar with over 1000 guitarists enrolled at a time. This guitar heaven can also be hell. Dean remembers being the 274th caller for a job with a pop-rock band. While at Berklee, Dean studied with John Damian. Dean tells us, "Mr. Damian is an amazing human being as well as a fine musician. He is both open and creatively adept". Dean admired Damian's ability to quickly adapt to any musical environment while maintaining an individual style. Specifically, Damian taught Dean to listen to the drums more, that is, to pick up on the intricacies of rhythm and to be sympathetic and empathetic to other players—to be a "support rather than a burden" to the other members of the group. Dean took John Damian's advice to heart, and after five years in Boston, he returned to the Twin Cities as an accomplished performer of jazz.

After learning about Dean Magraw's background as a jazz guitarist, his album with Marcus Wise comes as a surprise. Although based on improvisation, "Wise/Magraw" isn't jazz. Marcus Wise is a tabla artist

adept at the intricacies of Indian rhythms and Dean's improvisations are based on Indian scales. The album goes beyond creating an image of India as "Wise/Magraw" is a collection of highly original compositions. The second surprise is Dean's performance on the classical guitar; although Dean's technique is unconventional (he plays with a pick!), he sounds completely comfortable with the instrument, producing a clear, warm tone.

Marcus Wise and Dean Magraw first got together in 1980. They were introduced by David Whetstone who, through his appreciation and knowledge of Indian music, had nurtured the interest of both players. Their first session together produced an instant musical reprieve. Marcus soon taught Dean the varied rhythms of the tabla which Dean, always open to new musical concepts, eagerly learned. These rehearsals lead to the local recording studio of highly acclaimed guitarist Steve Tibbets, who produced the album. Listening to their music, the empathy between Wise and Magraw is undeniable. Although the music is improvised, they change rhythms and dynamics like a well rehearsed classical ensemble. The recordings caught the attention of Bob Feldman and the album was pressed and distributed by his local label, Red House.

Also on the serious side of Dean's life are his wife, Laura and son Dugan. Between his guitar playing and his activities with his family, Dean considers his life full. When asked about the future, Dean expresses the desire to do more work in the studio and to record a second album with Marcus Wise, but most of all he just wants to keep playing guitar.

Back at the Triangle, the Bopers break and Dean rushes to the Hang-On machine. This time he puts in a quarter, but the game doesn't last long; he can't resist crashing into the first available cactus. Suddenly, he whirls away from the game bouncing from table to table like a Tasmanian Devil. At one table he is Groucho Marx, at another he babbles incoherently but when he hits this writer's table and is introduced he comes down to earth. His sincerity is undeniable. Dean Magraw knows when to be serious.

MGS CALENDAR FOR SEPTEMBER/OCTOBER

PERFORMER	DETAILS	SEPTEMBER
Bill Hinkley	at the DNR stage at the State Fair	1
Dan Lund	with Sweetwater at Povlitski's located at the intersection of Highway 10 and 65	1-13
Nilton Machado	at the Artist Quarter. Friends are invited to come and jam before Nilton returns to Brazil in October.	2 & 16
Lonnie Knight	with Nielson-White Band at Opera Hall in Hopkins	2-7
Dean Magraw	with jazz violinist Leroy Jenkins at the Artist Quarter.	3-6
Adam Granger	ace flat picker, at the Bluegrass Festival at River's Edge, Wisconsin	5-6
Rueben Ristrom	Jazz Party featuring Rueben Ristrom at the downtown Minneapolis Holiday Inn and the Carlton Celebrity Theater. For ticket info. call 546-5104	12-14
Jim Hall and Sonny Sharrock	at Walker Auditorium, 8pm. Ticket information 375-7600	13
Herb Ellis	at the Artist Quarter. Ticket information 872-0405.	17-20
Dan Lund	with Sweetwater at Duke's in Inver Grove Heights	17-21
Nilton Machado	with Mandala at the Triangle. Nilton's farewell performance in the Twin Cities	23
Dean Magraw	with tribute to Mingus at the Artist Quarter	24
Dan Lund	with Sweetwater at Maggie Judd's	24-27
Adam Granger	at Dulano's Pizza at Glendale and Lake	26-27
Sonny Sharrock	with Last Exit at the Walker Auditorium. Ticket information 375-7600	27
Lonnie Knight	with Nielson White Band at the Palomino Club in St. Paul	30-Oct. 5
		OCTOBER
Dan Lund	with Sweetwater at The Point in Hastings	1,3,4
Jeffery Van	Solo recital, 8pm, North Central Bible College	3
West Bank School of Music Coffehouse	Students and faculty perform at 1813 S. 6th St. For information call 333-6651.	5
Dan Lund	with Sweetwater at the Country House in Medicine Lake.	6-12
Dan Lund	with Sweetwater at Povlitski's	13-26
Lonnie Knight	at Loose Ends in Blaine	20-25
Classical Guitarathon	7:30 pm Hennepin Ave. United Methodist Church, 525 Groveland Ave.	25
West Bank School of Music	Student Showcase at the Coffehouse Extempore. Information 370-0004	26
Dan Lund	with Sweetwater at Duke's	29-Nov. 1

a review...

KIM BLOOM CONCERT AT THE ORDWAY

by Michael Hauser

On Saturday, August 16, I had the pleasure of hearing Kim Bloom in concert at the Ordway Studio Theater in St. Paul. It had been some time since I last heard Kim, but the long wait was rewarded with an evening of sensitive and well played music from the classical guitar repertoire.

The program began with three works by the South American composer and guitarist, Abel Carlevaro. Kim showed immediately that he was in control of the evening, with a steady and relaxed approach to these first pieces, mentioning to the audience how much more playable the pieces were after having studied for a brief period of time with Sr. Carlevaro in San Francisco a few years back. Kim then gave pleasant renditions of "Capricho Arabe", and "Recuerdos de La Alhambra" by Tarrega. I particularly

enjoyed the flamenco feeling he gave to Turina's "Fandanguillo". The program then continued with works by Barrios, Villa-Lobos, and a composition of his own, "Nocturne No. 1". Kim was then joined by his wife, dancer Janice Bloom, who interpreted three "Dances for Guitar" by Antonio Lauro. The second part of the program was devoted to "Fantasia Para un Gentilhombre", by Rodrigo. Kim demonstrated a real feeling for this music, which in part could have been due to the excellent accompaniment by pianist Dawn Baker, who played the piano reduction of the Concerto. One looks forward to Kim Bloom's next concert.

Although I do not know all the guitarists in the Twin Cities, I was somewhat distressed at the lack of fellow guitarists at this concert. I would hope this is not a trend.

MGS GUITAR FORUM

**September
28
October 19**

The September Forum will feature Augie Garcia, Anthony Titus, and Dakota Dave Hull.

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DAN LUND: ladies night at Povlitski's

by Cathy Nixon

It's ladies' night at Povlitski's on highways 10 and 65 outside of Spring Lake Park and the crowd is loosening up to the cool country sounds of Sweetwater: George Johnson on bass; Roy Holdren on drums; Karen Lund, the singer on keyboards; and Dan Lund on guitar. Our attention is focused on Dan, spinning the accenting twang of country rock with his Fender Telecaster.

Dan's been in the music business around seventeen years. He picked up the guitar when he was twenty years old, learning informally from others. Grinning mischievously, he tells us that it was a good way to meet girls. When asked, "What's your thing, really?", Dan shrugs and smiles, unpretentiously stating, "I just like to play".

In the early seventies, Dan and his former wife Karen Lund, who now sings with Sweetwater, were part of a group called Podipto. Podipto played

with the Carpenters, Poco, James Taylor, and John Sebastian, among others. Their idealism was their demise, says Dan; the band didn't want to leave Bemidji for Los Angeles. Some of you might remember the Sky Blue Water Boys, regulars at Zacharia's in downtown Minneapolis about ten years ago. Dan was there, and touring with Melissa Manchester too. He said it was the closest he'd ever come to being a media darling. What was it like? "My grandma thought I had a job that meant something".

We listen and dance through another set. The music is country, but Sweetwater has a tune for everyone: *You're Still the One*, *Sultan's of Swing*, *Sherry*, and what became a favorite of mine, Dan's arrangement of *Apache* and *Ghostriders*. The arrangement brought my attention to that twang peculiar to country music. Dan explained that this sound was made by his string benders, which are

two separate levers, each attached to the B and G string respectively. The benders pull both strings up a full step, since there are two levers, one string can be pulled at a time. The principle behind the string benders is similar to that of the pedals on a steel guitar. Dan's string benders were customer made by Alvin Erickson, whose son, Buddy, in Anoka, makes them now.

Dan's a busy guitarist. Sweetwater's circuit includes Country House, Maggie Judd's, Duke's and The Point. In additions, Dan plays with a band called Tall Corn (Bill Alcorn on bass, vocals and rhythm guitar; Jim Riley on bass guitar and vocals; and Brad Mattson on drums), frequently heard in William's Pub, The Uptown Bar and Grill, or Lindsey's. Dan and Karen's son Todd, carries on family tradition playing heavy metal with bands in places such as Muldoon's, and occasionally joining his dad tongue-in-cheek for some country.

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Tim Sparks and the Boperators

by Jeff Weiss

The hour was late; the night was cooling off and the jazz was heating up. Tim Sparks and the Boperators were in the groove at the Triangle Bar.

Sparks received his first formal classical training in the guitar with Jesus Silva—a protege of Segovia—at the North Carolina School of the Performing Arts. Following this he played in R&B bands for the next few years. He started to explore swing, ragtime, and other jazz forms after moving to the Twin Cities about 12 years ago.

Stella by Starlight received the imaginative attention of the Boperators with Gary Burg (sax), Tom Wilson (bass), Dave Graff (trombone), and Tim Sparks doing their runs, while Jay Epstein on drums

kept them honest. Bass Ale on tap kept my elbow busy while my feet and ears were relaxing to the beat.

Tim believes that an excellent way to "comp around the time" in jazz accompaniment is to pay attention to the keyboardists' hands. Where they place their chords within each measure is a good guide for the guitarist too. Tim credits Dave Maslov with many of his current ideas on comping.

Tim performs frequently with his group Rio Nido. His guitars of choice are a 1948 Epiphone and a 1954 Martin. In his free time, Tim enjoys listening to radio KMOJ and Arthur Haines's *Music through the Night* on KSJN. Tim contends that for anyone serious about playing jazz, it's crucial to "be informed" or thoroughly familiar with the jazz tradition—its roots and directions. He feels that some classical training assists in the development of an efficient, relaxed playing posture regardless of eventual musical direction. Tim has kept in touch with his classical underpinnings and has recently transcribed the Tchaikovsky *Nutcracker Suite* for guitar.

The Triangle is pretty crowded now. Some patrons tapping to the jazz, some chatting, one waving his umbrella and another making popping noises with his hand and mouth all having a good time as Tim sits with eyes half-closed, his fingers smoothly coaxing music from his Epiphone. He's having a good time, too.

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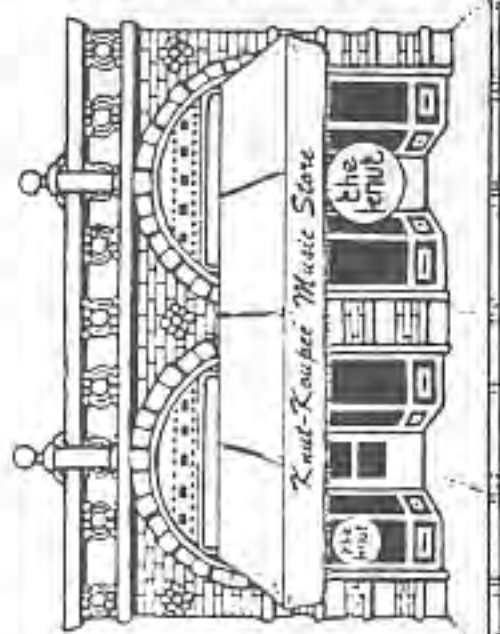
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